/15 cont./

114 seem blank to us, the Indians generally hide a happy heart
152 overflowing with good humor. This is real, or psychological, happiness.

152 Freedom from difficulty in material life, the absence of psychological preoccupations, good social relations, an assiduous contemplation of nature, a scarcity of ambitions, etc., cannot do less than produce a certain intimate complacency, if it does not reach euphoria and felicity.

Naturally this is not a very exhilarating joy, but it is a truer one than the "laughter of dry or baked earth," which is told us of the Tuarez tribe or the "laughter of thorns in the fire," of which the Holy Books speak to us.

522 34. The joke, an example of cleverness and an arm
● 195 against ennui and tediousness, is not rare in the language of the Indians. Let us look, only by way of an example and not as a cataloge, at some of these:

E puek av-ichí? -- Ue-yepué puek edai?

What are you doing? What are you in? -- I am in my bones.

E puek av-echiri-puetí? -- Yuré neké; u-motá ponkón sekanon-cán puek man.

Why are you shouting? -- Not I, it is the inhabitants of my shoulder (hill) who are vexed (e.g., when carrying sticks).

On being asked to assent to a controversial matter, instead of answering iná, iná, "yes, yes," or iná-pe-ré, "it seems so," they respond with nearly homonymous phrases, but with an absolutely different meaning, ay-euná, y-euná, piok dapón, "your nose, full of pimples," or euná piré, "your reddish nose."

To say that they are very hungry frequently /16/ they are heard to say: u-paná kuntá karé euayichik, "I am with a belly up to my ear lobes."

On river trips, during which tediousness can be extreme, they can often be heard seeking relief now shouting at a black bird, "this isn't black territory," now at a tijereta, "that one stole some scissors for a tail," now shouting at a macaw, "that

/16 cont./

522 one took an arrow from the Indians for his tail and a fruit for
●195 a head," or now at a monkey which is running off, startled,
"brother, just when I'm coming to visit, you go away," etc....

114 35. Many other manifestations of gaiety are beyond the scope of study in the short space of these little chapters. But I do not wish to end without calling attention to the poorly disguised sectarianism with which Dr. Simpson and his wife Ana Roe have tried to disparage religious ideas, by saying that they are bad for the Indians and the cause of an "anxiety" nothing less than "neurotic."

This statement, so gratuitous and tendentious, is on a par with another of the same author, in which he says that clothing creates modesty and that it is not shame that seeks clothing, and those other grammatical statements in which he says that there is no "clear distinction between nouns and adjectives" and "it is impossible to distinguish the adverb, preposition, or conjunction as special parts of speech."

It is a pity that the doctor has put into a ragged sack the warning that he himself puts in his prologue: "In matters dealing with the much more difficult problems of social culture, my observations are by necessity less complete. The best work in this specialty requires years of residence, an absolute command of the local dialect, and the fullest confidence of the Indians. We had only a few weeks available...."

So that, inasmuch as he has on his own confessed his ignorance, I do not believe it necessary to insist upon a refutation of such an assertion.

*193 Prepositions do not occur as such but their place is taken by a large number of postpositions that are suffixed to nouns and have a prepositional sense, e.g. tuna-wapai, "from the water," uruyen-poirə, "to Uruyen," etc.

Conjunctions are quite absent. Co-ordinate words simply follow each other without conjunction and other connecting concepts are expressed by position, context, or suffixes expressive of relative concepts.

● 195 Interjections are very common but they are so simply organic or imitative that it does not seem justified to reduce them to standard form or to consider them as definite and definable words of the language. The international vocalic expressions of pain or surprise, a:, a:i, etc., are often heard, also the less universal aka:, which appears to be widespread among the Caribs and is not so [153] common among other peoples. Imitative sounds, a tree falling, a machete-blow, a bird's call, etc., are constantly heard.[89]

*193 Articles are absent.

Text.

539 The following short extract from the legend of Maichak must suffice here to show the Kamarakoto dialect in action.

maicha'	ɛpətipə	putapun	maicha'	ɛpətipə
Maichak	was	ignorant (knowing-less).	Maichak	was
Maichak	was	ignorant.	Maichak	was

tuwari	itetsɛton	tuwari-dõ	arautizõ
poor	his brothers-in-law	poor - than.	Notwithstanding
poorer than his brothers-in-law.			But

itɛtseru	epolupuy-ya	wai-kɛ	pemon-ya
his - method	found - he.	gourd (bottle)	man (Indian)
he found out how to get along.		A man	gave him

idepapə	tuna-wapai	idepakapə	idepatse
him - gave.	water - from	he - came	he - giving (at the same time)
a gourd bottle.	He (the man) came out of the water (or stream), giving		

wai-kɛ	morɛ -popɛ	erupapoyɛ	wai
gourd	Then	advised (or taught)	gourd's
him (Maichak) a gourd bottle.	Then he showed him how		

535 called "bumping" in American burlesque. The whole group dances in procession, one to three in a row or somewhat irregularly, circling counterclockwise and occasionally stopping and dancing in place or dancing backward for a few steps. Like all dances this is usually done indoors, in an elongate house, but there is no prohibition against taking it outdoors and dancing around the house.

533 535 Various different songs are sung for this dance and improvisation is not frowned upon. Among the Kamarakotos, at least, all the songs imply that the dancers represent, or are imitating, peccaries and the kamai trumpets are supposed to represent the cry of these animals. The following is the text of one

533 539 parichara song of three stanzas:

(1) woto woto wairi paõkə uyepũi uyepũi uyepũi uyepũi
Animal's animal's call grasping I have come, I have come, I have come, I have come.

(2) poiːnimo wairi paõkə uyepũi uyepũi uyepũi uyepũi
Savage peccary's call.....etc.

(3) taukaːnamo wairi paõkə uyepũi uyepũi uyepũi uyepũi
Wild beast's call.....etc.

Each stanza is repeated three times and the vocalist then jumps back to the first or second stanza and so continues until exhausted.

The following is another parichara song:

(1) iwoto-pɛ ade-polumɛ
Like an animal, I have come visiting.

(2) poyini-pɛ ade-polumɛ
Like a peccary, I have come visiting.

(3) wõyõpũi iyekuni põyuk ade-polumɛ
Coming along the slopes of the hills, I have come visiting.[178]

This is also sung over and over again, phrase by phrase.

533 535 When the dance is finally to end, the kamai-blowers make a long blast and the singer wails tuwɛ-ɛ-ɛ-ɛ-ɛ, with the final vowel very much prolonged [195] and going into a treble squeak. This is not a word but simply a conventional interjection of pleasure and satisfaction in the dance.[179]

[171] Roth (1924, pp. 477-478) gives a parichara song (probably Makuchi and certainly Carib, although he does not specify) that combines the thought of the two that I have given but in different wording and order. It also includes allusions apparently signifying flageolets or flutes, which are not used by the Kamarakotos in the parichara and not mentioned in their parichara songs.

The songs strongly resemble magical hunting spells and suggest that the whole dance arose as hunting medicine, but it has no such meaning to the Indians at present when they consider it solely as a diversion.

178, 179 [see footnotes on p. 329, category 116 - Analysis]

193 127 88. Judging from my own observations and from those of Koch-Grünberg and others, this suffix seems to be translated in the wrong person throughout Baltasar's list, uya being first, not second, person.

126 153 195 192 89. When we had been taking photographs several small boys followed us and each other around pointing and shouting "tɨə?" in imitation of the shutter. This seemed about to become the word for "camera" in Kamarakoto, but apparently it gave way to the word retɔrata, from "retratar" which they often heard us say in connection with photography and which they apparently decided was the word for the object used rather than for the process.

197 90. But there are surely unknown or at least unfixed dialects within a relatively short distance to the west and a longer distance to the south that are very closely allied to Kamarakoto.

197 192 [439] 91. This is valid evidence of the close affinities, but it should be noted that it is considerably aided by the fact that the Kamarakotos know a good many Taurepán words as foreign words. They are inveterate traders and have acquired a smattering of several other Carib dialects, words that they know but do not use among themselves.

101 114 92. He was under the erroneous impression that the other Arekumas were forest tribes, which would have suggested a real distinction, but in fact they are sabana Indians to just the same extent and in just the same way as the Taurepanes.

101 [103] [797] [114] 93. But no good local name has been proposed. The Kamarakotos call them the Arekumas of Luepa, from what is now (but has only recently become) the principal place of that region. The missionaries of Luepa and Santa Elena tend to confine the name Arekuna to these Indians of the northern part of the Gran Sabana, a usage that seems to me extremely inconvenient and contrary to precedent and usage either native or European.

197 114 94. It is not a Kamarakoto vocabulary but resembles Kamarakoto more than does Taurepán in some respects and differs more than does Taurepán in others. I have gone through the vocabulary carefully but have not given any comparisons with it here. Its status is thoroughly unsatisfactory for dialect studies and the Arekuna language as a whole is better known in the Taurepán dialect. I have not been able to find anywhere in Koch-Grünberg's five volumes that he states, within several hundred miles, where his "Arekuna" is actually spoken, or even any assurance that it is not a mixture of words from several different Arekuna dialects.

273 574 177. Of course all individuals spend intervals sleeping, but some are awake and hilarious at all times.

533 539 178. This is a free and not a literal rendering. The language of these songs, despite the fact that they can include some improvisation, is not common speech but is "poetic," probably archaic, and is not entirely clear even to all the Indians. The translation given conveys the sense of the words as they understand them.

[195] 179. In prose language the equivalent would be some expression like autsimbe dai?, "I am satisfied, pleased."

535 171 180. The Makuchi song given by Roth refers to the white clay paint, which was evidently essential to the dance in its more primitive or more stereotyped form, but in all the Kamarakoto dances such pseudo-ritualistic compulsions have become voluntary and are often omitted — this is true even of the parichara-pon.

524 153 181. A boy at Uruyén made a remarkably good small model of an airplane, including workable wheels and a propeller that turned in the wind. I could not learn that he received any help or inspiration from more sophisticated sources and he maintained that the work was entirely his own idea and execution, but I find this almost incredible and cannot record it as a fact.

773 182. But as will be seen, this legend or myth is composite and consists of several quite distinct stories united by assigning the leading role to the same character.

773 115 126 128 183. It is interesting, as illustrative of his own comprehension and insistence on the value of complete accuracy, that Antonio himself demanded this procedure and refused to leave a passage until convinced of my thorough comprehension of it.

539 184. This is adopted as the best non-technical transcription of the name maicha?.

[415] 185. A small gourd vessel, wai in Kamarakoto.

[825] 186. The kind called atsi:gamo, the Venezuelan "cachicamo."

[834] 187. maraka, a gourd rattle with a wooden handle.